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with pupils still young, the method and the book will succeed in accomplishing what is proposed. That is, the pupils will learn to read and understand German, become acquainted with the simplest elements of the grammar, and acquire some facility in the oral use of the language.

Of course, they will get scarcely any of the intellectual training furnished by other modes of language-study, and will not attain that appreciative understanding of their own language which is scarcely to be gotten except by practice in translating from it into a foreign idiom, and in rendering in it ideas presented to the mind in a strange tongue. Furthermore, when the teacher is a genius, the book and even the method are minor matters. He will devise and practice his own method and does not ask to have plans made for him. It is for the average teacher that books must be prepared, and any book or method that demands from the teacher what is not in him, paves the way for its own failure. Nor was Prof. Boisen blind to this. In his preface of Christmas, 1881, he wrote: "And, after all, this little book was not originally intended for the teacher, but for my own pupils. I have no expectation whatever that many of my colleagues will at once assent to my views, and still less that they will adopt my plan. Nor can I in every case advise it."

Such as are not in thorough sympathy with the method and are not certain that they can carry it on with spirit and success to the end, had better let it alone. The book may, however, well serve a purpose not intended by its authors. It offers excellent material for reading at sight in classes that have already made some progress in the study of the language.

The preface by Dr. Bernhardt is unenglish and the ideas that it is intended to convey are bunglingly expressed. GEORGE HEMPL.

Le Theatre D'Alexandre Hardy. Erster Neudruck der Dramen von Pierre Corneille's unmittelbarem Vorläufer nach den Exemplaren der Dresdener, Münchener und der Wolfenbütteler Bibliothek besorgt von E. STENGEL. 5 Bände, 8vo. Marburg, Elwert; Paris, Le Soudier, 1884.\*

In Vol. IV, p. 97 of the American Journal of Philology, notice was taken of the *Sammlung Französischer Neudrucke*, edited by Prof. Karl Vollmöller, of Göttingen, and the importance of the series was noted in view of the difficulty that Romance scholars generally experience in obtaining original editions of Middle-French authors. The timeliness of such reprints has been fully shown by the fact that several numbers of the Vollmöller publication have already received that attention from scholars which they deserve, considering the high esteem set on them, as literary creations, by contemporaries of their authors, and their present great value for purely linguistic purposes. When these monuments of the sixteenth century shall have become thus generally accessible to the student of language, we may expect light to be thrown on many of the puzzling problems of Modern French syntax and versification. The beginnings of Gallic speech have been for years the object of earnest investigation, and sufficient has already been done in this direction to give a survey of the most important laws that obtained in the historic development of this branch of the Neo-Latin idioms during the first transition period from the old to the new, from the fully synthetic to the semi-synthetic stage of speech; but the second transition period, the transference of semi-synthetic into purely analytic products; the important process of recasting and setting to a single mould (the logical order of phrase elements) the double taxis (grammatical and logical) of the Latin; the origin and growth of new forms of poetic expression—these are subjects that are beginning only to claim the attention of scholars in this young department of philology; and for the examination of them, cheap and handy reprints of such works as the Tragedies of Garnier and others are indispensable.

In the work mentioned at the head of this notice we have, belonging to this same period of language, another important publication, which inaugurates a second series of Middle French reprints, edited by Prof. Ed. Stengel, of Marburg. The selection of the author chosen to open the collection, Alexandre Hardy is appropriate in that he represents the next

\*Extracted from the American Journal of Philology, vol. VI., pp. 36c-52.

step in the development of French literature after Garnier. In the latter, the greatest dramatic poet of the XVI century, we have a continuation of the tradition as established by Jodelle, whose chief character is found in a slavish imitation of the ancients.<sup>1</sup> His mission was to reproduce the Greek and Roman drama in French dress,<sup>2</sup> and consequently he did not reach the sympathies of the French people; while Hardy, on the contrary, for the first time in the literature, produced pieces whose immediate object was to draw the common folk. He did away entirely with the servile following of the classics, and through his clear and natural language, the variety of his representation, and his wonderful productive power, established a new school of literature, whence came Mairet, Rotrou and Corneille. As the veritable founder of the Modern French theatre,<sup>3</sup> as the representative of the liberty and franchise of the modern literary *Geist* in France it is peculiarly fitting that he should stand at the head of a series of reprints which shall represent the authors that gave the original impulse to this movement. The popularity which he enjoyed for nearly half a century is a strong reason too why we should study him to-day, when all the elements are being carefully noted that gave coloring to the early make-up of our different literatures. In the short space of thirty years (1593-1623) he composed over five hundred pieces, and during this time was connected with the celebrated Théâtre du Marais, of Paris, the repertory of which was composed exclusively of his works. In this prodigious fecundity of Hardy's genius, the celebrated founder of the Spanish theatre, Lope de Vega, who produced eighteen hundred pieces, is the only writer that can be compared to him. Hardy's intimate relation, furthermore, to Corneille, whose teacher and counsellor he was, lends a particular interest to his works, from which the author of *Cinna* confesses to have drawn much of his early inspiration. In his *Examen de Mérite*, Corneille writes, "Je n'avais pour guide qu'un peu de sens commun, avec les exemples de feu Hardy."

<sup>1</sup> Cf. Darmesteter et Hatzfeld, *Le Seizième Siècle en France*. Première Partie, p. 162.

<sup>2</sup> Lotheissen, *Geschichte der Französischen Lit. im XVII Jahrh.* Vol. I, p. 297.

<sup>3</sup> Guizot, *Corneille et son temps*, p. 130.

Of Hardy's numerous dramas, there have come down to us only forty-one pieces, distributed in five volumes as followed by the present editor. Vols. III, IV and V were never printed but once before, while of Vol. II a second edition is extant, but it is so rare that it could not be had for this reprint. Of Vol. I two editions appeared in France and one in Germany, but the editor has not been able to find the latter so as to make use of it. We have, then, for the text before us, the whole of the first edition, with the exception of the second French edition of the first volume, that contains eight pieces. Hardy's works, as existing in the Dresden, Wolfenbüttel and Munich libraries, have been drawn on for the Marburg publication. They stand in the following relation to one another for the volumes they possess:

Dresden,	I <sup>2</sup>	II	III	IV	..
Wolfenbüttel,	I <sup>2</sup>	II	III	IV	V
Munich,	I	..	..	..	..

A comparison of the Munich copy of the first edition of Vol. I with copies of the same Vol. for Dresden and Wolfenbüttel showed the second edition to be much the better one of the two, and consequently it has been selected here to work from.

So far as form is concerned, the editor has kept everything of the original except the long *s*, even down to the most trivial mistakes of the old copy. For readers who should like to examine more closely the recent investigations of Hardy and his works, it may be well to cite Lotheissen, *Geschichte der Französischen Lit. im XVII Jahrhundert*, B. I, 297 et seq.; Lombard, *Etude sur Alexandre Hardy*, *Zeitschrift für Neufranzösische Sprache und Literatur*, B. I, 161-185 et 348-397; Nagel, *Stengel's Ausgaben und Abhandlungen auf dem Gebiete der romanischen Philologie*, Heft XXVIII. The text is preceded by a set of *variae lectiones* drawn from the first edition of Vol. I, and also by a long list of emendations suggested for each volume separately.

Prof. Stengel promises for the following number of this series to give us the dramatic compositions of Montchrestien and of other important writers of the sixteenth and seventeenth centuries.

A. M. ELLIOTT.